

CONTENTS

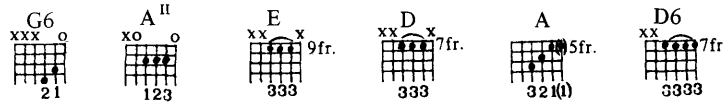
- 5 • Are You Gonna
Go My Way
 - 10 • Let Love Rule
 - 18 • It Ain't Over
'Til It's Over
 - 23 • Mr. Cab Driver
 - 29 • Fields Of Joy
 - 35 • Believe
 - 39 • Is There Any Love
In Your Heart
 - 48 • My Love
 - 52 • Sister
 - 63 • *Tablature Explanation*
-

*Full color fold-out
follows page 16*



Are You Gonna Go My Way

Words and Music by
Lenny Kravitz



GRAND PLACE
5, Grand Place
38100 GRENOBLE
Tél. 09.44.54

Moderate Rock ♩ = 128

N.C.(E5)
Riff A(Gtr. I)

Intro

Full P

f

Full P

Full P

(end Riff A)

w/Riff A

Full P

P.M.

P.M.

w/Riff A(4 times)

Full P

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

Full P

P.M.

P.M.

P.M.

P.M.

P.M.

Full P

P.M.

P.M.

P.M.

P.M.

1st, 2nd Verses
w/Riff A (1st bar only) (8 times)
N.C.(E5)



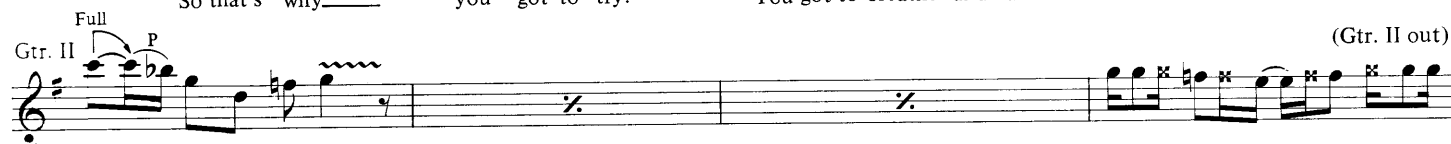
1. I was born_____ long a - go. I'm the cho - sen, I'm the one.
2. See additional lyrics



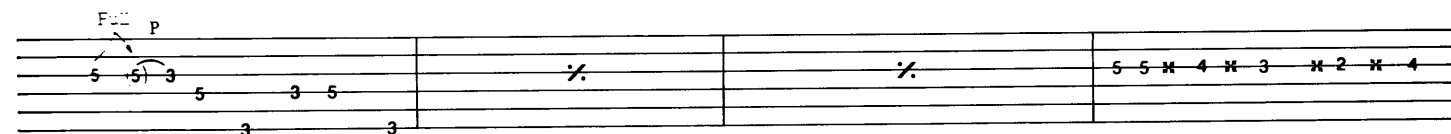
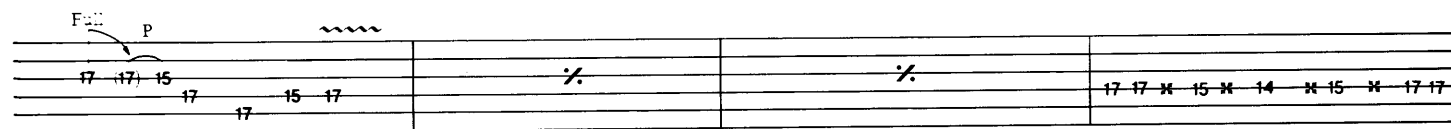
I have come_____ to save the day. And I won't leave un - til I'm done.



So that's why_____ you got to try. You got to breathe and have some fun.



P.M.



w Riff A(1st bar only) (4 times)
(E5)



Though I'm not paid,_____ I play this game. And I won't stop un - til I'm done.

Rhy. Fill 1

(Gtr. II out)

w/Riff A (1st bar only) (8 times)

w/Riff B (1st bar only) (6 times)

N.C.(E5)

w/Riff B

G6

Gtr. I

F#m7

G6

F#m7

6 2

N.C.(E)

Are you gon-na go my way.

Gtrs. I & II

(Gtr. II out)

sl. sl.

Free time

G6

F#m7

N.C.

sl. sl.

*With one vol. knob set to zero, flick toggle switch back and forth in specified rhythm.

Additional Lyrics

2. I don't know why we always cry.
This we must leave and get undone.
We must engage and rearrange.
And turn this planet back to one.
So tell me why we got to die
And kill each other one by one.
We've got to love and rub-a-dub.
We've got to dance and be in love.
But what I really want to know is... etc.

GRAND' PLACE
5, Grand' Place
38100 GRENOBLE
Tél. 09.44.54

Let Love Rule

Words and Music by
Lenny Kravitz

Slowly ♩ = 76
1st Verse

E7 G7 G#7 A7 Bb7 C7 G5
G6 A5 A6 C5 C6 Bb5 Bb6

*Gtr. I *mf*

Love _____ is gen - tle as _____ a rose. _____

*clean tone

And _____ love _____ can con-quer an -

37 y war. _____ It's time to take a stand. _____

Bb7 C7 w/Fill 1

Broth - ers and sis - ters join hands. We've got to let love rule. _____

Fill 1
Gtr. II

sl.

w/distortion

sl.

T	15	15	15	15	15
A	13	13	13	13	13
B					

Copyright © 1989 Miss Bessie Music (ASCAP)
International Copyright Secured All Rights Reserved

Chorus

G5 G6 G5 G6 G5 A5 A6 A5 A6 A5 C5 C6 C5 G⁻

(Let

love G5 Rhy. Fig. 1 G6 G5 A5 A6 A5 A6 A5

We got to let love rule.

Let

C5 C6 C5 ⑧ open E G7 (end Rhy. Fig. 1) love 2nd Verse E7 Rhy. Fig. 2

rule.) Love

tran - scends all space and time. And love

⑧ 3fr. G 1/4 1/4 1/4 1/4 open E E7 G7

can make a lit - tle child smile.

(end Rhy. Fig. 2) E7

Can't you see this - a won't go wrong?

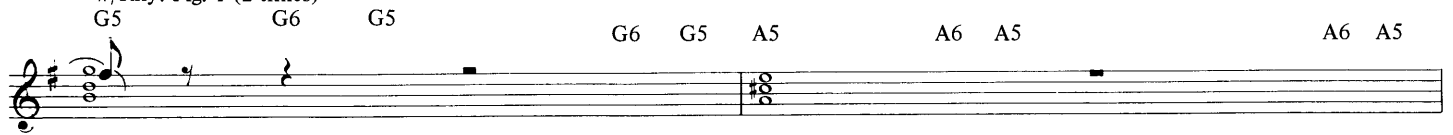
G7 Rhy. Fig. 3 G#7 A7

But we got to be strong.

Bb7 C7 (end Rhy. Fig. 3) w/Fill 1

We can't do it a - lone. We got to let love rule. (Oh, 1 - 1 - love rule.)

*Chorus
w/Rhy. Fig. 1 (2 times)



(Let

love

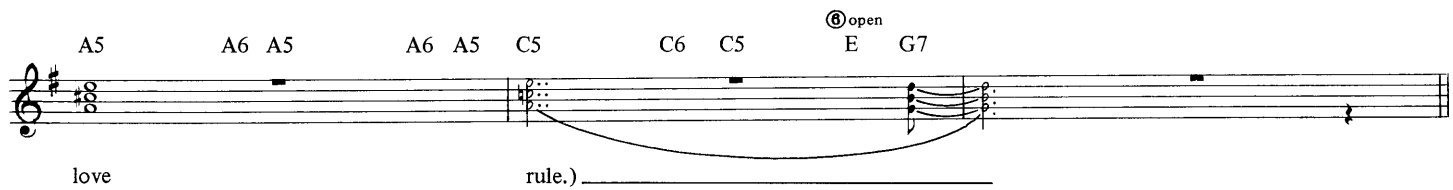
*w/distortion.



rule. _____

We got to let love

rule. _____
Let _____



love

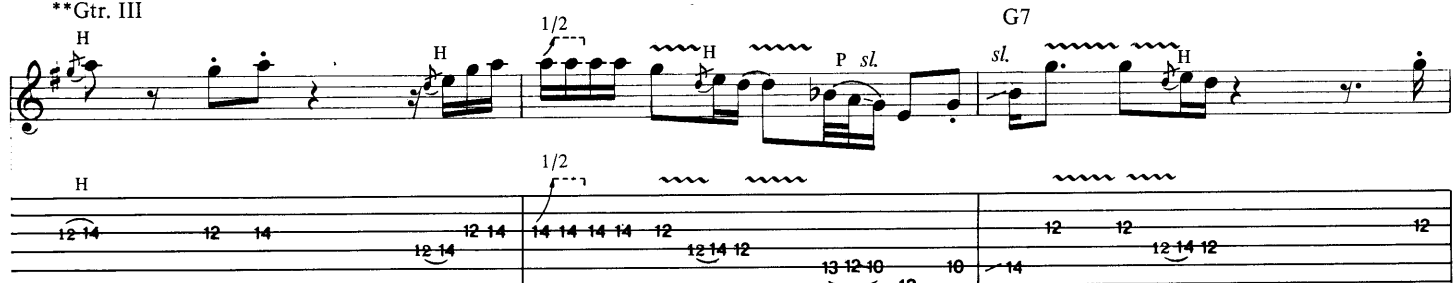
rule.) _____

Solo

*w/Rhy. Fig. 2

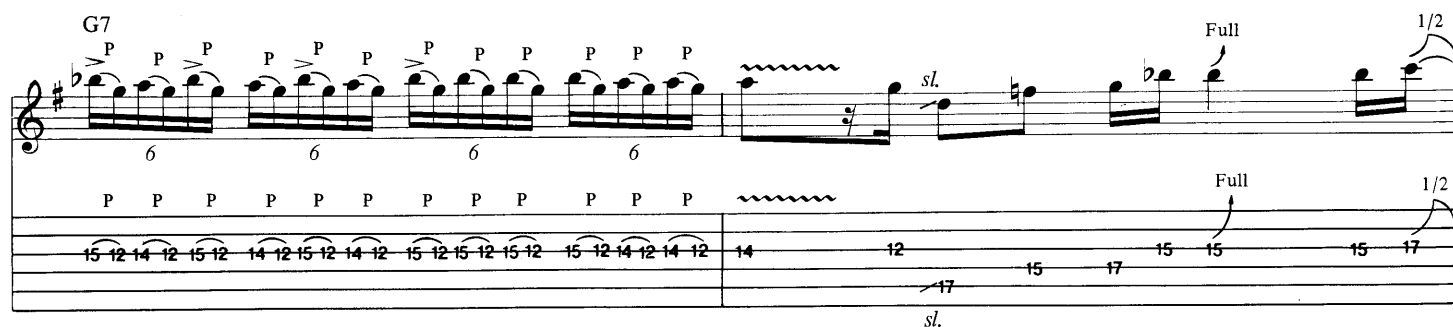
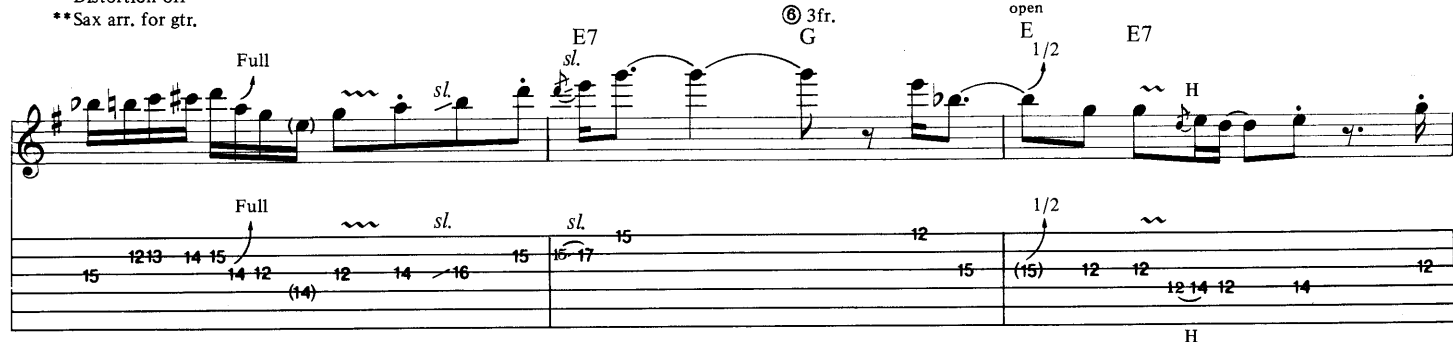
E7

**Gtr. III



*Distortion off

**Sax arr. for gtr.



⑥ 3fr.

G 1/4 1/4 1/4 open E

E7

Full 1/2 1/2 H 1/2

Full 1/2 1/2 H 1/2

17 15 15 17 17

15 (15) 13 15 (15) 13 15 (15) 13 15 (15) 13

15 15 15 15

16 17 15 17 15 18 17 17 15 17 15 17

sl.

*1st note of this bar is tied, not struck.

w Rhy. Fig. 3

G⁷ Full

P

sl. H

G⁷ A5

Full Full

Full Full

H

Full

Full

H

17 17 15

17 17 15 17

12 15 (12) (15)

11

(10) 14

12 14 14 14 14

12 14 11

P

sl.

The musical score for guitar is presented in two systems. The first system shows a melodic line in G major, starting with a Bb7 chord and a C7 chord. The fretboard diagram below it shows the fret positions for the left hand, with fingerings indicated by numbers 1-4. The second system continues the melodic line, featuring a Bb7 chord and a C7 chord. The fretboard diagram below it shows the fret positions for the left hand, with fingerings indicated by numbers 1-4.

w/Fill 1
 Gtr. I

③ 3fr. G 15fr. G ⑤ open
 w/Rhy. Fig. 1 G5 G6 G5 G6 G5
 8va
 sl.
 sl.
 sl.
 11 (14) 10 (13) 11 (14) 12 (14) 13 (14) 14 (15) 15 15 17 15 17 16 15 10 15 18 17 15

Chorus
Rhy. Fig. 1
G5 G6 G5 G6 G5 A5 A6 A5 A6 A5 C5 C6 C5 ⑥ open E G7

(Let love rule. You got - ta, got - ta, got - ta

Rhy. Fig. 4 G5 G6 G5 G6 G5 Bb5 Bb6 Bb5 (end Rhy. Fig. 4) Bb6 Bb5 w/last 2 bars of Rhy. Fig. 1 ⑥ open C5 C6 C5 E G7

Let let love rule. love Doo,doo,doo,doo,doo, yeah. rule.

w/Rhy. Fig. 1 G5 G6 G5 3 G6 G5 3 A5 A6 A5 A6 A5

You got - ta, got - ta got - ta. Let Yeah,yeah,yeah,yeah,yeah, uh, Let love love

C5 C6 C5 ⑥ open E G7 w/Rhy. Fig. 4 G5 G6 G5 G6 G5

rule. rule. Ah, whoo! Let Let love rule.

Bb5 Bb6 Bb5 Bb6 Bb5 w/last 2 bars of Rhy. Fig. 1 ⑥ open C5 C6 C5 E G7

love Yeah,yeah,yeah,yeah, yeah. rule.) You got - ta, got - ta, got - ta.

Outro
*G7 A7/G

Yes, yeah, yeah.

Riff A (**Gtr. I)
P.M.
*** w/slight distortion

3 x 3 x x 5 x x 3 x 3 3 3 5 x 3 x x x 3 5 x x 3 x 3 3 x x 3 x

*Chord names derived from organ and bass gtr. (till end).

**Two gtrs. arr. for one (till end).

***Lower vol. control to decrease distortion.

C/G G7

Doo-bie, doo-bie, doo-bie, doo-bie, doo, yeah,

(end Riff A)

semi-harm.

3 x 3 3 5 x x 3 x x 3 x 3 5 (5) 3 x 3 x x 3 x x 3 3 x 5 5 0

*Play note in parentheses first time only.

*w/Riff A A7/G C/G

yeah, yeah. You got to, yeah. Wheel!...

*Play Riff A w/ variations when recalled, w/Fill 2 G7 w/Riff A A7/G

You got - ta, got - ta, got - ta, got - ta, yeah...

C6/G G7 w/Fill 3 w/Riff A

Yeah, yeah, yeah, yeah, yeah, yeah. Let love rule...

A7/G C/G w/Fill 4 G7 w/Riff A

Let love rule...

Fill 2 Gtr. I

P.M.

3 3 3 3 3 5 5 3 x 3

Fill 3 Gtr. I

P.M.

3 5 3 5 3 5 5 3

Fill 4 Gtr. I

P.M.

0 3 0 3 0 5 3 5 4 3 5 3

A7/G C/G w/Fill 5 G7

w/last 2 bars of Riff A A7/G C/G

G7 1/4 P.M.-----4 1/4 P.M.-----4 P.M.-----4 semi-harm.

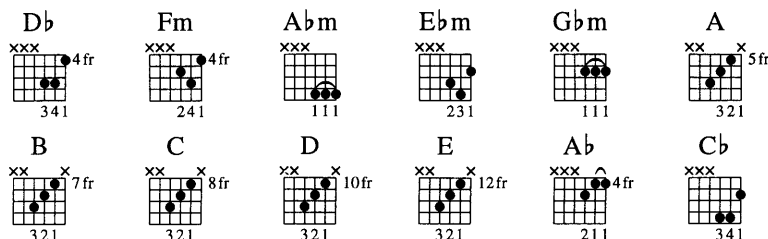
A7/G C6/G H P.M.-----4 H

G7 P.M.-----4

Fill 5 Gtr. I Full P.M.-----4 Full semi-harm.

It Ain't Over 'Til It's Over

Words and Music by
Lenny Kravitz



Light Funk ♩=84

Rhy. Fig. 1 (Gtr. I) **Db** **Fm**

Intro **Riff A (*Gtr.II)**

mf

14 11 13 11 13 11 13 11

T
A
B

*Strings arr. for gtr.

Abm **Ebm** **Gb** (end Rhy. Fig. 1)

(end Riff A)

12 14 14 11 13 11

w/Rhy. Fig. 1

Db **Fm** **Abm** **Ebm Gbm**

14 11 13 11 13 11 13 11 12 11 11 14 11 11

1st Verse
w/Rhy. Fig. 1 (2 times)

Db **Fm** **Abm** **Ebm Gbm**

Here _ we are _ still to- geth - er. We are one.

Db **Fm** **Abm** **Ebm Gbm**

So _ much time _ wast - ed _ play - ing games with love.

Chorus
w/Rhy. Fig. 1 (2 times)

Db

Fm

So man - y tears I've cried, so much pain in - side,

14 11 13 13 14 14 11 11

Abm

Ebm

Gbm

Db

but ba-by, it ain't o - ver 'til it's o - ver. So man-y years we've tried

14 11 14 11 13 11 14 11 13 13

Fm

Abm

Ebm

Gbm

to keep our love a - live, but ba-by, it ain't o - ver 'til it's o - ver.

13 11 13 13 12 14 14 11 13 11

2nd Verse
w/Rhy. Fig. 1 (2 times)

Db

Fm

How man - y times did we give up? But we al - ways worked things out. And all my doubts and fears a-kept me won - d'rin', yeah, if I'd al - ways, al - ways be in love.

14 11 13 13 12 14 14 11 13 11

D \flat

Abm

Fm

Guitar solo

*Kybd. arr. for gtr.

B A B

Full Full Full

sl. sl. sl.

16 16 16 14 16 (16) 11 9 9 9 11 10 10 9 11 11 11 11 9 11 (11)

C D E

H P H P H P H P H P

Full Bass fill

sl. sl.

H P H P H P H P H P

16 17 16 15 16 15 14 15 14 13 14 13 12 13 12 15 15 (15)

Chorus

*Gtr. III Db Ab

So man - y tears _ I've cried, _ so much pain _ in - side. _

Riff C (**Gtr. IV)

H H

6 6 8 6 5 1 3

*Kybd. arr. for gtr.

**Sitar arr. for gtr.

Cb Ebm Gbm

Ba - by, it _ ain't o - ver 'til it's o - ver. _

4 6 3 (3) 4 6

Db
◇Ab
◇

So man - y years _ we've tried, ___ and kept our love _ a - live, ___

6 6 8 6 5 1 3

Cb
◇

Eb m

Gb m

'cause ba - by, it ain't o - ver 'til it's o - ver. ___

4 3 1 3 (3) 4 6

w/Rhy. Fig. 1 (2 times) and Riffs A & C

Db

Fm

So man - y tears _ I've cried, ___ so much pain - in - side, ___

Ab m

Eb m

Gb m

but ba - by, it ___ ain't o - ver 'til it's o - ver. ___

w/Riff B

Db

Fm

So ___ man - y years _ we've _ tried ___ to keep our love _ a - live, ___

Ab m

Eb m

Gb m

Repeat ad lib and fade

'cause ba - by, it ___ ain't o - ver 'til it's o - ver. ___

Mr. Cab Driver

Words and Music by
Lenny Kravitz

Moderate Rock ♩=132

Intro

Gtr. I A G A G

mf clean tone

T
A
B

6 6 6 4 6 6 6 4
7 7 7 5 7 7 7 5
5 5 5 3 5 5 5 3

1st-4th Verses

A G A G

1. Mis - ter Cab Driv - er won't
2.3.4. See additional lyrics

Rhy. Fig. 1

6 6 6 4 6 6 6 4 7 7 9 7 7 7 9 0
7 7 7 5 7 7 7 5 5 5 5 5 5 5 5 0
5 5 5 3 5 5 5 3 5 5 5 3 5 5 5 0

D5 A G A G

stop to let me in. Mis - ter

7 7 9 7 7 7 9 6 6 6 4 6 6 6 4 4
7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5
5 5 5 3 5 5 5 3 5 5 5 3 5 5 5 3

D5 A G

Cab Driv - er don't like my kind of skin.

T
A
B

7 7 9 7 7 7 9 7 7 7 9 7 6 6 6 4
7 7 7 5 7 7 7 5 7 7 7 5 7 7 7 5
5 5 5 3 5 5 5 3 5 5 5 3 5 5 5 3

4th time substitute Rhy. Fill 2

[illegible]

*Doubled by Gtr. II (w/dist.) 2nd time

Rhy. Fill 1

Grtr. I

8 8 7 | 6 6 6 6 | 7 7 6 | 5 5 5 | 9

Rhy. Fill 2
Gtr. I

8 8 8 8 7
7 7 7 7 7

6 6 6 6 6
5 5 5 5 5

7 7 0 5 5 0

2nd time substitute Rhy. Fill 3

D5

One more time.

Uh - huh.

7 7 9 7 7 7 9 0 | 7 7 9 7 7 7 9 7 | 7 7 9 7 7 7 9 0

To Coda



Em7

B5

Mis - ter

4 4 4 4 4 4 4 0 | 8 8 8 8 8 8 8 8 | 8 8 8 8 8 8 8 8

2 2 2 2 2 2 2 0 | 7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 7 7

Chorus

A5

1. 2. 3.

4.

D.S. (with repeat) al Coda

G5

G5



Cab Driv- er! — Mis - ter 3. Mis - ter

7 7 9 7 7 7 9 7 | 7 7 0 5 0 3 0 | 7 7 0 5 0 3 0

Rhy. Fill 3

Gtrs. I & II

7 7 9 7 10 7 9

5 5 5 5 5 5 5

Θ

D5

Let me in! ____ Oh. ____

Gtrs. I & II

8 8 8 8 8 8 8 10 | 10 10 10 10 10 10 | 8 8 8 |

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 0 |

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 0 |

7 7 7 7 7 7 7 7 | 7 7 7 7 7 7 | 7 7 7 0 |

Musical score for the song "Mister" by The Beatles. The score is written for guitar and bass. The key signature is D major (two sharps). The guitar part (top staff) includes a B5 chord at the beginning and an Em7 chord later. The bass part (middle staff) provides a steady accompaniment. The lyrics "Do do - d'n do do do do. Mis - ter" are written below the guitar staff. The bottom staff shows the fret numbers for the guitar part.

Chords: B5, Em7

Lyrics: Do do - d'n do do do do. Mis - ter

Fret numbers (bottom staff): 4 4 6 4 4 4 6 4 | 9 9 11 9 7 | 8 8 | 11 11 11 11 11 11 11 | 10 10 10 10 10 10 10 | 0

Chorus
A5

1. 2. G5 3. G5 3 4.

Cab Driv - er! Mis - ter Mis - ter

7 7 9 7 7 7 9 7 7 7 5 0 3 0 7 7 5 0 3 0 3 0 7 7 5 0 3 0 3 0

A5

The musical score for "The Rose Tree" consists of two systems. The first system contains measures 1 through 6. Measure 1 has a treble clef, key signature of three sharps (F#, C#, G#), and a common time signature. It features a melody starting on D5 with a slur over the first four notes and a fermata over the fifth note. A "Full" instruction is above measure 1. Measure 2 continues the melody. Measure 3 has a "D5" chord symbol above it. Measure 4 has a "H" (half) note below it. Measure 5 has a "sl." (slide) instruction below it. Measure 6 has a "G" chord symbol above it. The second system contains measures 7 through 9. Measure 7 has a "Full" instruction above it. Measure 8 has a "G" chord symbol above it. Measure 9 has a "Full" instruction above it. The third system contains measures 10 through 12. Measure 10 has a "Full" instruction above it. Measure 11 has a "Full" instruction above it. Measure 12 has a "Full" instruction above it. The fourth system contains measures 13 through 15. Measure 13 has a "Full" instruction above it. Measure 14 has a "Full" instruction above it. Measure 15 has a "Full" instruction above it. The fifth system contains measures 16 through 18. Measure 16 has a "Full" instruction above it. Measure 17 has a "Full" instruction above it. Measure 18 has a "Full" instruction above it.

D5 Full A G A G Full Full

Full

7 5 7 5 7 5 7 7 (7)

H sl.

Em7 Full Dm7 A G A G

Full

7 5 7 0 7 5 7 7 5 5 7 (7)

H sl.

A5 Full D5 Full A G A G

Full

7 5 7 5 7 5 7 7 (7)

H sl.

D5 Full P H P H P A G A G

Full

7 5 7 5 7 7 7 5 7 5 7 5 7 (7)

H sl.

Em7 Dm7 P H P A G A G

Full

5 7 5 7 5 7 5 7 7 5 7 5 (7)

H sl.

Outro
A5
Gtr. III

Full Full Full Full G5 Full sl.

Full Full Full Full Full sl.

8 10 8 10 8 10 7 9 5 7 (5) 7

Gtrs. I & II

A5

Full Full Full Full C5 Full

Full Full Full Full Full

0 3 0 3 0 3 1 3

A5

Full Full Full Full G5 Full A

Full Full Full Full Full sl.

8 10 8 10 8 10 7 9 5 7 (5) 7

7 7 9 7 7 7 9 7 7 7 0 5 5 5 0

7 7 9 7 7 7 9 7 7 7 0 5 0 3 0 6 7 7 6 7 7 5

Additional Lyrics

2. Mr. Cab Driver won't stop to pick me up.
Mr. Cab Driver I might need some help.
Mr. Cab Driver only thinks about himself.

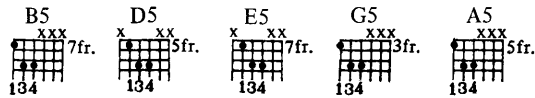
3. Mr. Cab Driver don't like the way I look.
He don't like dreads. He thinks we're all crooks.
Mr. Cab Driver reads too many storybooks.

4. Mr. Cab Driver pass me up with eyes of fire.
Mr. Cab Driver thinks we're all 165'ers.
Mr. Cab Driver, fuck you. I'm a survivor.

Fields Of Joy

Words and Music by
Michael Karmen and Hal Fredricks

Moderately slow ♩ = 84



Intro B5 D/A E/G# G6 G+ B5 D/A E/G# G6 G+

Let's

Rhy. Fig. 1 (*Gtr. I) *mf*

2

2

7 9 5 9 4 (4) 9 7 7 6 6 3 3 3

*Acoustic.

1st Verse
w/Rhy. Fig. 1 and Riff A (both 5 times)

B5 D/A E/G# G6 G+ B5 D/A E/G# G6 G+

wan-der slow-ly through the fields, — slow - ly, slow - ly through the fields. — I

B5 D/A E/G# G6 G+ B5 D/A E/G#

touch the leaves that touch the sky. — Just you and I, —

G6 G+ B5 D/A E/G# G6 G+

— through fields — of joy. — All

Riff A

*Gtr. II

12 14 14 12 14 12 15 12 14 12

13 (13)

*Mellotron (flute sound) arr. for gtr.

2nd Verse

w/Rhy. Fig. 1 and Riff A (both 5 times)

B5 D/A E/G# G6 G+ B5 D/A E/C#

trou - ble slow - ly fades a - way, —
(Ooh. —)

slow - ly, slow - ly fades a -
Ooh. —

G6 G+ B5 D/A E/G# G6 G+

way. — I hold your hand in - side my hand. — A -
Ooh.) —

B5 D/A E/G# G6 G+ B5 D/A E/G# G6 G+

cross the land, — through fields — of joy. — The

Bridge

B5 D5 E5 G5 A5 B5 D5 E5 G5 A5

sound of mu-sic that we hear. —

The blend of col-ors in the air. —

All

B5 D5 E5 G5 A5 B5 D5 E5 G5 A5

cit - ies, moun - tains dis - ap - pear — from view. —

All truth and beau - ty near to me — and you. — With

w/Rhy. Fig. 3 (3 times)

*B F#m/A E/G# G A B F#m/A E/G# G A

you through — the fields. — With you through — the fields. — With

*Implied chords (next 6 bars).

B F#m/A E/G# G A B5 D5 E5 G5 A5

you through — the fields, — the fields of joy. — Yeah!
(Joy.) —

Rhy. Fig. 3

Gtr. III

Guitar solo
w/Rhy. Fig. 2 (4 times)

B5

*Full bend on 2nd string catches 3rd string, bending it up 1/2 step.

*Full bend on top 2 strings catches 3rd string, bending it up 1/4 step.

w/Rhy. Fig. 3 (3 times)

*B

*Implied chords (next 6 bars).

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a piano introduction and vocal parts for both Simon and Garfunkel. The piano part is written on a grand staff (treble and bass clefs) and features a complex, arpeggiated melody. The vocal parts are written on a single staff with lyrics underneath. The lyrics are: "Hello, hello, good morning to you, / I've been here all my life, / And I've seen all the sights, / And I've heard all the sounds, / And I've felt all the love, / And I've known all the pain, / And I've lived all the life, / And I've died all the time." The score is in the key of E/G# and 4/4 time. The piano introduction is marked "E/G#" and the vocal parts are marked "G" and "A". The piano part is written in a style that suggests a harpsichord or a similar instrument. The vocal parts are written in a style that suggests a soft, intimate performance. The lyrics are written in a simple, clear font. The overall style of the score is minimalist and elegant.

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. Chord diagrams are provided above the staff, including B, F#m/A, E/G#, G, and A. The bass part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. Fret numbers are indicated below the staff, and the bass line includes a double bar line and a repeat sign. The score is presented in a clear, legible format with a white background and black text.

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The bass part is written in bass clef. The score is divided into measures, with chord labels B5, D5, E5, G5, and A5 placed above the guitar staff. The guitar part features a melodic line with slurs and a 1/2 note rhythm. The bass part features a rhythmic line with slurs and a 1/2 note rhythm. The score is presented in a clean, professional layout with a white background and black text and notation.

The musical score for "The Wind" by The Police is presented in two systems. The top system shows the guitar part, and the bottom system shows the bass part. The guitar part is in the key of D major (indicated by two sharps) and 3/4 time. It features various techniques such as "Full" (full fret), "P" (palm mute), "sl." (slide), "grad. bend" (graduated bend), and "E5 3/4" (E5 3/4). The bass part is in the key of D major and 3/4 time, featuring techniques such as "Full", "P", "sl.", "grad. bend", and "E5 3/4". The score is divided into measures by vertical bar lines, with some measures containing multiple notes or chords. The guitar part includes a solo section in the second system, marked with a "solo" instruction. The bass part includes a solo section in the second system, marked with a "solo" instruction. The score is written for a standard guitar and bass, with the guitar part on a six-string guitar and the bass part on a four-string bass.

The musical score for "The Wind" by John Williams is presented in two systems. The first system is in G major (one sharp) and 2/4 time. The guitar part features a melodic line with various ornaments, including a trill on the first measure, a wavy line on the second, and a grace note on the third. The electric guitar part is a bass line with fret numbers and some ornaments. The second system is in D major (two sharps) and 2/4 time. The guitar part continues the melodic line with similar ornaments. The electric guitar part continues the bass line with fret numbers and some ornaments. The score is divided into two systems, each with a key signature change from G major to D major.

w/Rhy. Fig. 1 (2 times) and Rhy. Fill 1
 B D/A E/G# G6 G+ B5 D/A E/G#
 Full
 grad. bend
 Full
 dim.
 (10) (10) (10) (10)
 (Gtr. IV out)

Rhy. Fill 1

Gtr. III

sl. *dim.*

sl. (9)

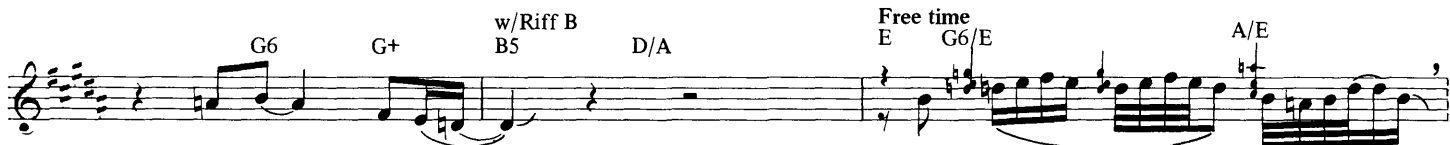
3rd Verse
w/Rhy. Fig. 1 and Riff A (both 4 times)



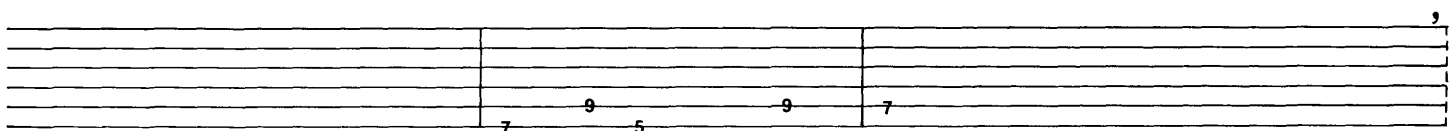
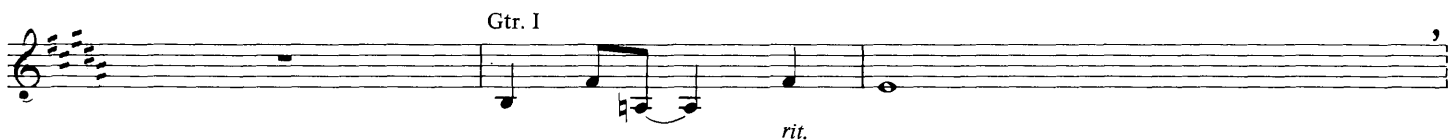
Let's wan-der slow - ly through the fields, slow - ly, slow - ly, uh, through the fields.



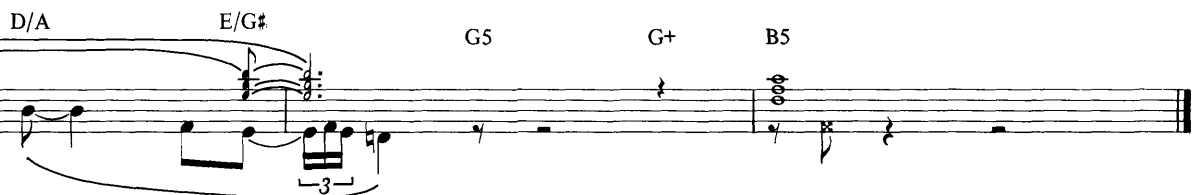
I know our love will nev - er die. Just you and I,



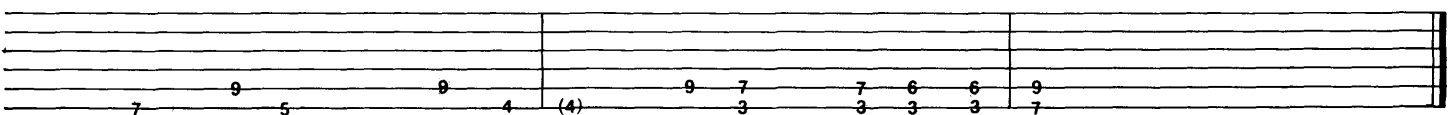
through fields of joy. Through fields of



In time
w Riff A
B5

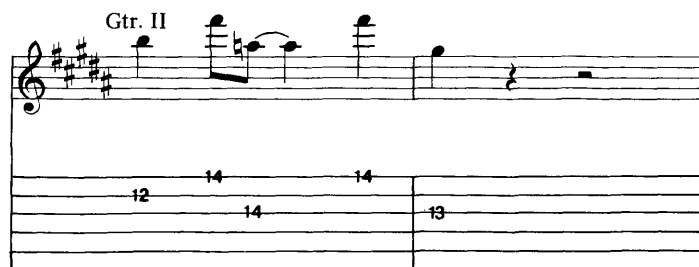


joy. joy. Joy. Joy.)



Riff B

Gtr. II



Believe

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross

Free time
N.C.
*Gtr. I

Intro

mf

E+ Bmadd4 Am G D Em (type 2) Bb F/A

Gm 3fr. F C/E Cm/Eb C Em Dm

10 9 10 10 8 7 7 8 10 9 10 8 12 7 9 7

7 7 7 7 7

*Organ arr. for gtr.

Gtr. II (acous.)

H

rake

slight vib.

H

(Gtr. I out)

(9) (9) (9) (9)

(7) (7) (7) (7)

In time ♩ = 78

A

Gtr. II

F

H P

H P

0 0 0 0 0 0 0 1 0 1 0 2

2 3 2 0 2 2 2 2 3

Is There Any Love In Your Heart

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross

Moderate Rock ♩ = 100
w/Rhy. Fig. 1 (7 times)
A7

Intro

A7

Intro A7

mf

T 8 8 8 8 7 5

A 6 6 6 6 6 6

B 7 7 7 7 7 x 7 x x

T 8 8 8 8 7 5

A 6 6 6 6 6 6

B 7 7 7 7 7 x 7 x x

Ooh, _____ yeah, _____ yeah.

[illegible]

Rhy. Fig. 1

Gtr. II

0 8 8 3 8 7 5 5
6 6 6 6 6 6 6 6
7 7 7 7 7 7 7 7

0 x

1st, 2nd, 3rd Verses
D5

Csus2

1. Tell me, ba - by, why can't you see_____ that I'm feel-ing down.

2.3. See additional lyrics

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the vocal line is a guitar line in treble clef. It starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the guitar line is a fretboard diagram showing the fret numbers for the notes: G4 (3), A4 (2), B4 (2), C5 (3), B4 (2), A4 (2), G4 (3).

1st time Gtr. II substitute Rhy. Fig. 2

2nd, 3rd times Gtr. II substitute Rhy. Fig. 1

A7

A7#9

D5

Csus2

The second system of music features a vocal line in treble clef. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the vocal line is a guitar line in treble clef. It starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the guitar line is a fretboard diagram showing the fret numbers for the notes: G4 (3), A4 (2), B4 (2), C5 (3), B4 (2), A4 (2), G4 (3).

If you o - pen your eyes,

The third system of music features a vocal line in treble clef. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the vocal line is a guitar line in treble clef. It starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the guitar line is a fretboard diagram showing the fret numbers for the notes: G4 (3), A4 (2), B4 (2), C5 (3), B4 (2), A4 (2), G4 (3).

1st, 3rd times Gtr. II substitute Rhy. Fig. 1

2nd time Gtr. II substitute Rhy. Fig. 2

A7

you'd see_____

that I'm wear-ing a frown.

The fourth system of music features a vocal line in treble clef. The melody begins with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the vocal line is a guitar line in treble clef. It starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the guitar line is a fretboard diagram showing the fret numbers for the notes: G4 (3), A4 (2), B4 (2), C5 (3), B4 (2), A4 (2), G4 (3).

Rhy. Fig. 2

Gtr. II

The fifth system of music features a guitar line in treble clef. It starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A slur covers the next two notes, C5 and B4, which are quarter notes. This is followed by a quarter rest, then a quarter note A4, and a quarter note G4. The system concludes with a double bar line. Below the guitar line is a fretboard diagram showing the fret numbers for the notes: G4 (3), A4 (2), B4 (2), C5 (3), B4 (2), A4 (2), G4 (3).

To Coda

[illegible]

8	8	8	8	8	8	8	8	7	5
7	7	7	7	6	6	6	6	6	6
6	6	6	6	7	7	7	7	7	7
7	7	7	7	0				x	x x

	13	13	13	13	12	10		8	8	8	8	7	5						
	12	12	12	12	11	9		6	6	6	6	6	6						
								7	7	7	7	7	7						
0	0				x	x	x	0	0					x			x	x	

			13	13	13	13		12		10	0	.		8	8	8	8
			12	12	12	12		11		9	0	.		7	7	7	7
											0	.		6	6	6	6
0	0							x					0	7	7	7	7

Chorus
A5

G5

Is there an - y love in your heart?_

Gtr. III

Full

P

Full

P

12 12 12 (12) 10 12 10 (10)

Rhy. Fig. 3

7 7 7 5 (5) 5 4 3

5 5 5 3 (3) 3

D5

F5

A5

G5

Ooh _____ yeah! _____

Full

Full

Full

P

Full

Full

Full

P

12 10 12 10 10 (10) 12 12 12 (12) 10 12 10

7 7 7 3 (3) 5 4 3

5 5 5 3 (3) 3 5 7 7 5 5 5 3

D5 F5 C5 G5 C5 G5

Is there an - y love in your heart?

Ooh!

(Gtr. III out)

(end Rhy. Fig. 3)

*w/ Rhy. Fig. 1 (7 times)

A7

Gtr. I

A7#9

A7

mf

*Play two 8th notes on beat one
2nd, 3rd, 4th, and 7th times.

A7#9

D.S. al Coda

Both gtrs.

Coda

E7#9 E D *Play 4 times*

all the lat - est trends. _____

Guitar solo
w/Rhy. Fig. 4 (4 times)

E D E D

Gtr. IV Full 1/2 P P P P sl. 1/4 sl. sl. 6 6

Full 1/2 P P 1/4 P

15 12 14 (14) 12 14 12 14 12 14 12 10 12 10 12 14 12 14 12 12 14 12 14

P P sl. sl. sl. P H

E D E D

Full Full 1/2 1/2 P Full Full

grad. bend Full Full 1/2 1/2 P Full Full

14 12 15 12 15 12 15 14 12 14 12 14 12 15 12 12 14 14

Rhy. Fig. 4

Gtrs. I & II

w/Rhy. Fig. 5 (8 times)

E D E D
 Full Full P Full P P Full P P Full
 12 12 15 15 15 (15) 12 15 15 15 (15) 12 15 12 14 15 14 (14) 12 14 12 14 15 14

E D E D
 Full Full Full Full Full Full Full Full Full Full P sl.
 (14) 15 14 15 14 15 14 15 14 15 14 15 14 15 14 (14) 12 12 14

E D E D
 Full P Full 1/4 sl. Full
 15 17 15 14 17 17 17 15 0 17 17 15 17 17 15 17 15 16 14 12 14 12 14 0

E D E D
 H Full H P H P H P Full grad. bend
 12 14 14 12 15 12 15 12 12 15 12 12 15 12 12 15 12 12 15 15 15 (15) 12 14 12 14 14 12

Rhy. Fig. 5

Gtrs. I & II

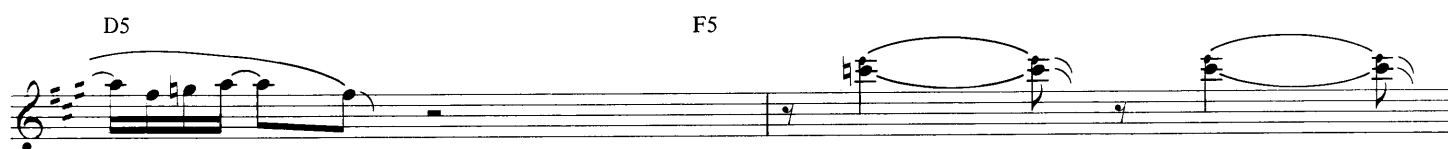
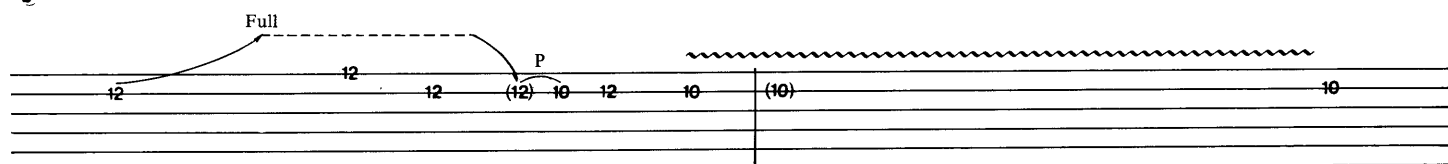
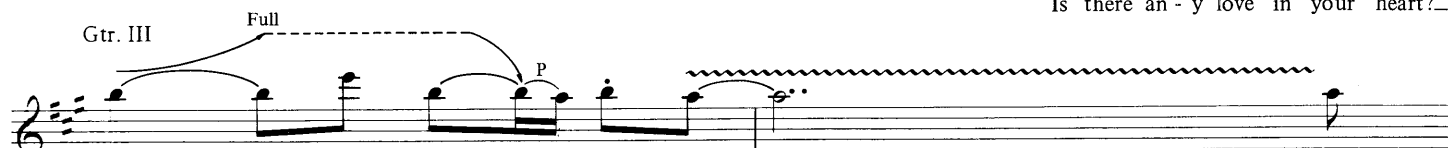
9 9 9 7
 9 9 9 7
 9 9 9 7
 0 0 6 7 5 7

Chorus
w/Rhy. Fig. 3 & Fill 1
A5

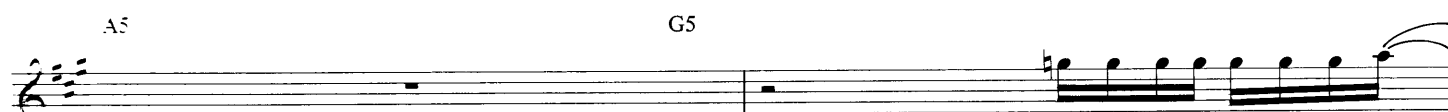
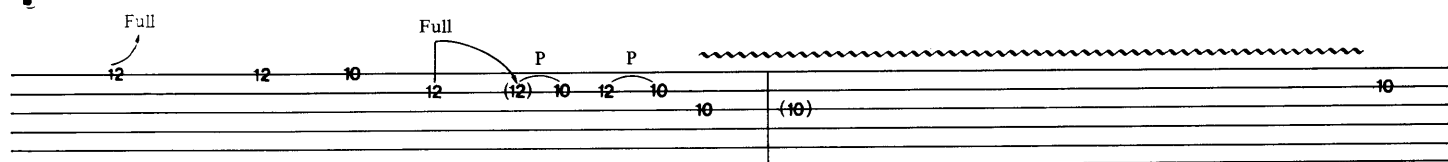
G5



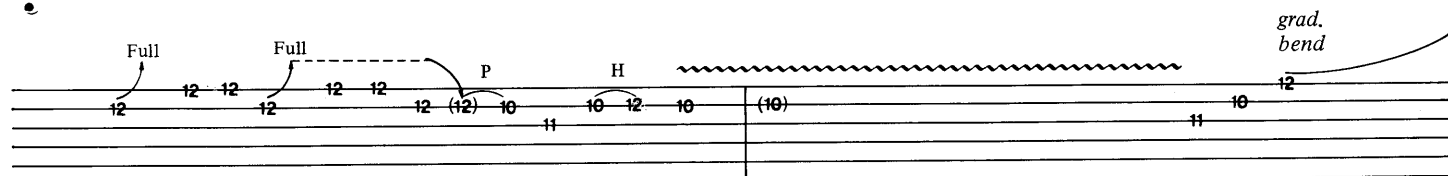
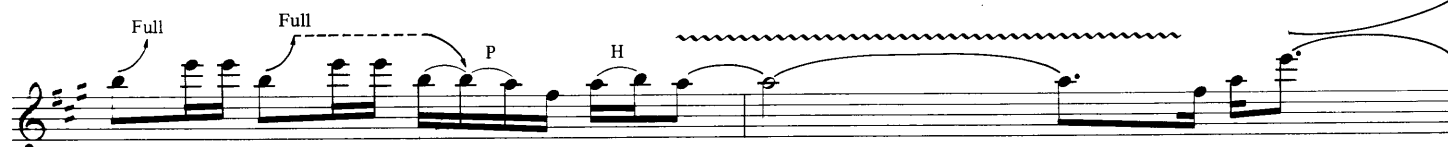
Is there an - y love in your heart?_



Ooh_____ yeah._____

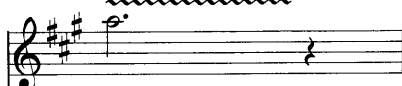


Is there an - y love in your heart?_



Fill 1 (end of solo)

Gtr. IV



dim.



14

grad.
bend

A5 F5 C5 G5 C5 G5

Ooh!

(Gtr. III out)

Full

Full

H

Full

(12) 12 10 12 12 10 12 10 (10)

Outro
w/Rhy. Fig. 1
A7#9
Gtr. I

w/Rhy. Fig. 6
A7#9

Repeat and fade

13 13 13 13 12 10
12 12 12 12 11 9

13 13 13 13 12 10
12 12 12 12 11 9

Rhy. Fig. 6

Gtr. II

13 13 13 13 12 10 10
12 12 12 12 11 9 9

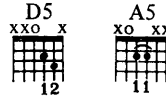
Additional Lyrics

2. Baby, baby you walk around like you own this town.
Your whole life is a fantasy, and I'm playing the clown.
You talk behind my back and spend up all my bread. (*To Chorus*)
3. Babe, you say I'm the only one, but you're fucking all my friends.
Baby, all that you care about is Gucci and Mercedes Benz.
You're just the kind that's up on all the latest trends.

My Love

Words by Lenny Kravitz
Music by Lenny Kravitz and Craig Ross

Slow Rock ♩ = 78



Intro

E

1. 2.

Rhy. Fig. 1 (Gtr. I) ----- 1

1. My

mf clean tone

sl. *sl.*

0 *sl.* 0 *sl.*

2 4 4 2 1

0

1st, 2nd Verses
w/Rhy. Fig. 1 (7 times)

E

love _____ paints the des - ert - sky. My

love _____ is a pur - i - fier. My

love _____ walks the hun - dredth - mile. Gtr. I D5 A5

love _____ is my one de - sire.

w/Rhy. Fig. I (4 times)

E

My love _____ has an an - gel's - smile. My

My love _____ al - ways walks the - earth. My

A E

love, _____ my love. _____

love, _____ my love. _____

Rhy. Fig. 2

sl. *sl.* *sl.* *sl.*

0 0 0 0

6 6 4 4 2 (2) 4 4 4 2 2 4 4 2 1

0

Tel. 09.44.54

A

Wan - na lose my mind____ in - side your head.____
Wan - na lose my mind____ in - side your bed.____

Wan-na lose it. Wan-na lose it. _____ Wan-na lose my soul_ in your

Guitar solo
w/Rhy. Fig. 1 (8 times)
E

57.

A

Full

P

E

Full

sl.

sl.

Full

P

Full

sl.

(7) 9 9 9 12 12 12 11 12 14 (14) 12 14

15 15 15 15 15

B5

w/Rhy. Fig. 1 (4 times)

Fdbk. (15ma)

Fdbk.

(14) 14 14 14 14 12 10 11

sl.

Fdbk. pitches: D D#

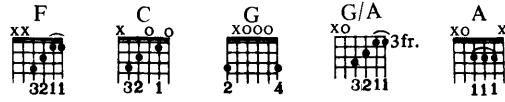
The musical score for the 'Outro' section is written on a grand staff (treble and bass clefs). The key signature is one sharp (F#). The tempo/mood is 'Andante'. The section is marked 'Outro w/Rhy. Fig. 1 (2 times)' and 'E'. The melody in the treble clef starts with a half note G4, followed by a quarter rest, then a half note A4, and ends with a quarter rest. The bass clef has a whole note G3. The section concludes with a double bar line and repeat dots. The instruction 'Repeat and fade' is written at the end.

*Randomly flick pickup switch on and off.

Sister

Words and Music by
Lenny Kravitz

Moderately slow $\text{♩} = 72$
Fmaj7



C

Intro
Gtr. I (acous.)

mf
let ring

P

Am9

Fmaj7

C

Am9

1st Verse
Fmaj7

Am9

Sis - ter, _____ did you have to fall in love _____

Rhy. Fig. 1

P

Fmaj7 C

with a man

P H H

Am9 Fmaj7 C

that nev-er was up to no good?_ He look your soul

P

G

and he stole your on-ly heart,

H

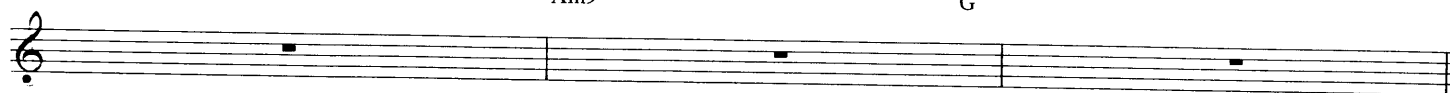
Fsus2 Am9 G

flipped your wig and left a per-ma-nent scar._

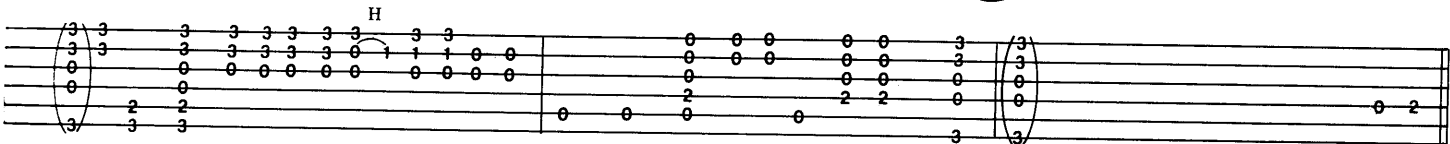
(end Rhy. Fig. 1) Rhy. Fig. 2

Am9

G



(end Rhy. Fig. 2)



2nd, 3rd Verses

*w/Rhy. Fig. 1

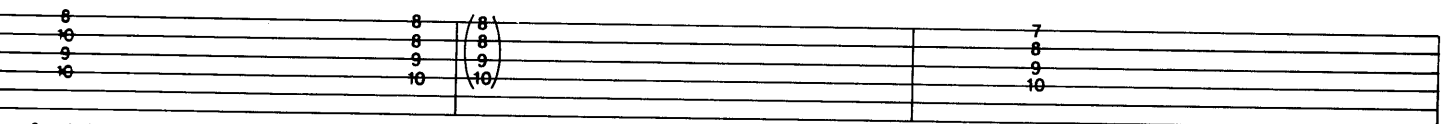
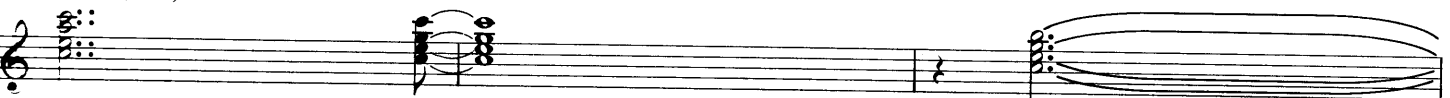
Fmaj7



2. Sis - ter, _____
 3. See additional lyrics

did you have to go a - way?__

**Gtr. II (elec.)



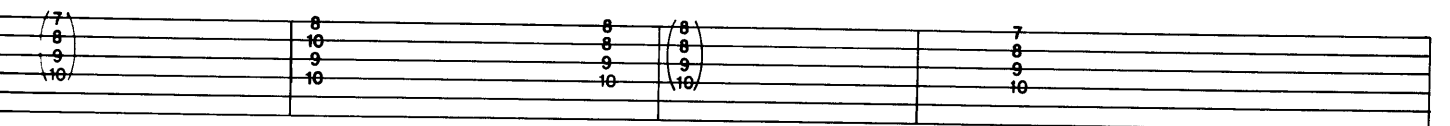
* = Slight rhythmic variations throughout.

** = tremolo effect set for eighth note triplet feel (next 11 bars).



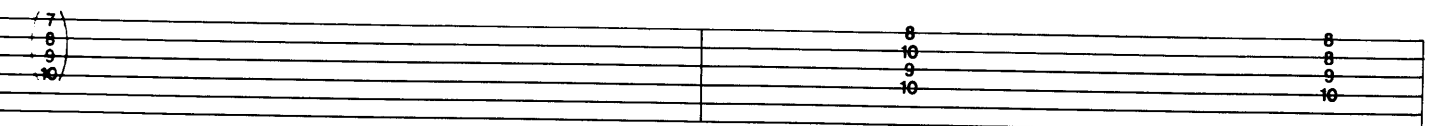
You left your home _____

and the things you had _ to say. _



It did - n't feel good _____

to let you slide; _____



2nd time Gtr. II substitute Fill 4

The musical score for the 2nd time through features three staves. The top staff is a vocal line with the lyrics "I nev-er got to say good - bye." The middle staff is a guitar line with a 1/2 note bend. The bottom staff is a fretboard diagram showing fingerings for the first two measures.

Lyrics: I nev-er got to say good - bye.

Fretboard diagram (first two measures):

8	10
8	12
9	12
10	12

Fsus2

To Coda w/Rhy. Fig. 2 (2 times)
Am9

Gadd9

I miss you, girl, — I think I'm gon-na cry.

10

5
5
5
7

5
3
4
5

Fill 4 (Gtr. II)

Interlude
w/Rhy. Fig. 2 (6 times)
Am9

Am9 Gadd9 w/Fill 1 (4 times)

Am9 Gadd9 Am9 Gadd9

H Guitar solo
w Rhy. Fig. 2 (2 times)
Am9

w Fill 2 (2 times)

Fill 1 (*Gtr. III)

*Acoustic.

Fill 2 (Gtr. III)

[illegible]

F C G (end Rhy. Fig. 3) w/Rhy. Figs. 3 & 3A
 F C
 don't need no more of what's ail - ing you. Just lean on your soul with.

(end Rhy. Fig. 3A)

sl. sl.

5 3 5 5 5 5 5 5
 3 3 3 3 3 3 3 3

sl. sl.

G G/A A F C G

all that it takes. May God bring you back home to A - mer - i - ca, A - mer -

(all that it takes.)

w/Fill 3

Am9

Fmaj7

[illegible][illegible]

Coda

w/Rhy. Fig. 4 & Fill 5
Am9

Fmaj7

beau - ti - ful place, in a

Gtr. II

H

sl.

8 10 (10) 0 7 5 7 5 7

Am9

Fmaj7

beau - ti - ful place, in a

H P H P

H

H P H P

5 7 4 5 4 5 4

H

Am9

Fmaj7

beau - ti - ful place. (Spoken:) In a

3

H P

rake

H P

12 13 15 12 13 12 15 13

3 3 3

H

12 13 12 13 12

Fill 5 (Gtr. III)

sl.

3 3

5 (5) (5) 7 (7) (7) 8 8 8 8 8 10 10 12

sl.

Am9 Fmaj7 Gtr. I

beautiful place. If they

H

12 13 12

14 12 10

sl.

F C G Am9sus4

knock on your door, you al - read - y gave.

Gtr. I

sl.

10 10 10 5 5 5 7 5 0 3 5 5

10 10 10 5 5 5 7 5 0 0 0 3

10 10 10 5 5 5 7 5 0 0 0 5

8 8 8 3 3 3 7 0 3 0 0 0

sl.

Additional Lyrics

3. Sister, sister, sister, sister, sister, it's just a test of faith.
 Your heart is pure, so the devil's in your face.
 I'll see you soon, 'cause they haven't got a case.
 And you'll be free in a beautiful place, (etc.)

DISCUTHEXAL INTERNATIONAL

GRAND' PLACE

5, Grand' Place

38100 GRENOBLE

Tél. 09. 44. 54